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the utterance of a delightful and kindly man whose life had fallen in pleasant places.

Had one to pick out some single thing as being most characteristic of the man, doubtless, though after hesitation, one would say his friendliness, his quick going out to and sympathy with what many people unfortunately regard as the minor things of life. It is very easy to sympathize with the great emotions and to allow oneself to be swept away in torrents of excitement, for, after all, in matters of art, such things most often involve little more than a rather careless letting go of oneself, but always, steadily, to be responsive to the pleasures, the delight and, especially the sentiment of habitual things is much rarer and much more difficult. While for men of its day this may not seem so stirring in accomplishment, as a matter of fact it is something peculiarly gracious and comforting and most sincerely to be valued, for there is little doubt that in the years which see hot emotion and buskin tragedy fade and grow stale, the fainter, clearer perfume of flowers gentle as these stays always fresh, growing in sweetness as men's memories grow longer.

W. M. I., JR.

TWO SIENESE PAINTINGS

TWO paintings of the school of Siena have been lately added to the collection. The older of these¹ dates from the early years of the fourteenth century, the time when Italian painting was emerging from the Byzantine formula. It shows the Madonna and Child in half length and, below, the Annunciation and the Nativity, and is by a follower of Duccio. In the figures of the Madonna and Child the artist shows himself a faithful imitator of that master, reproducing closely his peculiar types and his attitudes. The pose of the

withdrawn and brooding Madonna is founded on the figure of the Madonna in Majesty which Duccio finished about 1311 for the high altar of the cathedral; the Child, more human and intimate than the Infant-God of that picture, holds a flower in one hand and with the other plays with the end of his mother's veil, a motive which occurs in several paintings by Duccio or of his school. The two small pictures below the principal group display other influences. The Annunciation reminds one of the French Gothic style, a resemblance due doubtless to the artist's familiarity with the works of the most Gothic of Italian artists, Giovanni Pisano, who indeed sculptured an Annunciation of similar composition on the pulpit of Orvieto. The Nativity is more Roman in character. It belongs iconographically to the group which proceeds from the mosaic by Cavallini in Santa Maria in Trastevere in Rome. In the Nativity in our picture the figure of the Madonna has been reversed, so that her attention is directed toward Saint Joseph rather than toward the Child, thereby losing much of the spiritual significance of its original, but the items in our example are all founded on the Roman type—the crib at the entrance to the cavern, out of which look the ox and the ass; Mary reclining on a shawl spread on the ground; Saint Joseph sitting below her, sleeping or meditating; the angels at the brow of the hill, one of whom announces the glad tidings to the shepherds who appear by their fold in the foreground, where also is their sheep-dog.

The picture is remarkable for its exquisite workmanship and for its unusually pure condition. The artist is at present unknown, but his types and treatment show characteristics which should be capable of identification. "He must be entered at once among the group of Duccio's anonymous followers," says F. Mason Perkins, "and among them he deserves a notable place."

The other work¹ is about a century and

¹Madonna and Child—below, the Annunciation and the Nativity, by a follower of Duccio. Tempera on wood. H. 12 in.; W. 8½ in. Gold background. From the collection of the Earl of Northesk and the Ottley Collection, 1847. Marquand Fund, 1920.

¹A Triumph, by Francesco di Giorgio. Tempera on wood. H. 15½ in.; W. 17¼ in. From the collection of Alphonse Kann, Paris. Marquand Fund, 1920.

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MADONNA AND CHILD, ANNUNCIATION AND NATIVITY
BY A FOLLOWER OF DUCCIO, XIV CENTURY
(SEE PAGE 28)

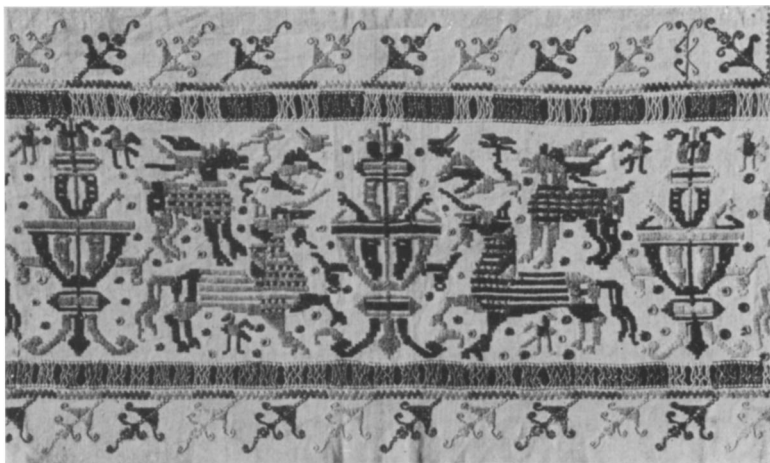
a half later. It shows Sienese art still occupied with calm problems of exquisite decoration and the expression of more than human loveliness, though in this case the loveliness is more of the fairy-story kind than celestial. Francesco di Giorgio is its author. It is curious to note that this painter of winsome affectations won greatest distinction in such a practical profession as military engineering; it is said he was the inventor of the use of the mine as a means of attack. The panel is a

of Beatrice is found in the Purgatory, Cantos XXIX and XXX, and its preciseness and symbolism allow no liberties.

B. B.

LACES FROM THE IDA SCHIFF COLLECTION

THE Schiff Collection of early Italian laces and embroidered altar linens, from which the Museum has recently acquired a series of valuable documents, represents



EMBROIDERED ALTAR CLOTH
ITALIAN, XVI CENTURY

fragment, perhaps of a decoration for a marriage chest, and shows the Triumph of a lady wearing a brocaded gown of the color of tarnished silver. She is seated on a golden chariot drawn by two griffins and followed by two others. A chorus of blonde ladies, clothed in brocades of dull metallic colors, sings beside her car; some wear pearl necklaces and carry gloves. The background is a hilly landscape. The panel is reproduced in Cassoni by Schüring (No. 463), where it is entitled *The Triumph of Beatrice*. It could not represent this subject, however, unless one were to allow its painter a carelessness in regard to accuracy of illustration which is characteristic of artists of our own times but which was non-existent in the fifteenth century. The description of the Triumph

many years of discriminating study on the part of the connoisseur whose name it bears. Madame Schiff's interest in lace dates from the time of her marriage, when, as a young woman, she took up her residence in Florence. She was one of the first to become actively associated with the movement looking toward the revival of the lace industry, and the establishment of her school in Florence proved the inspiration that led her to form her remarkable collection, which includes a most complete group of early bobbin laces and some of the finest embroidered linens ever assembled by a private collector.

This collection in its entirety was exhibited in Rome about 1901 at the Castle of Sant' Angelo, where a special gallery was set aside for its display. At that